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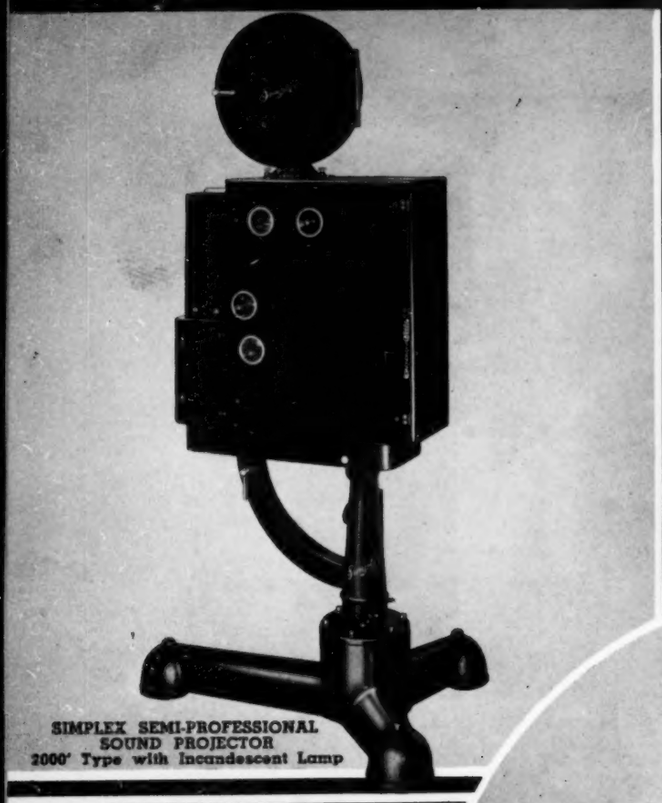

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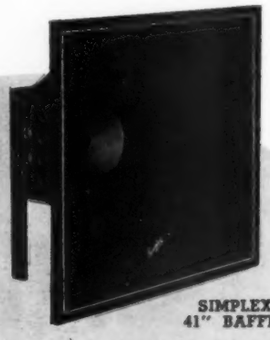

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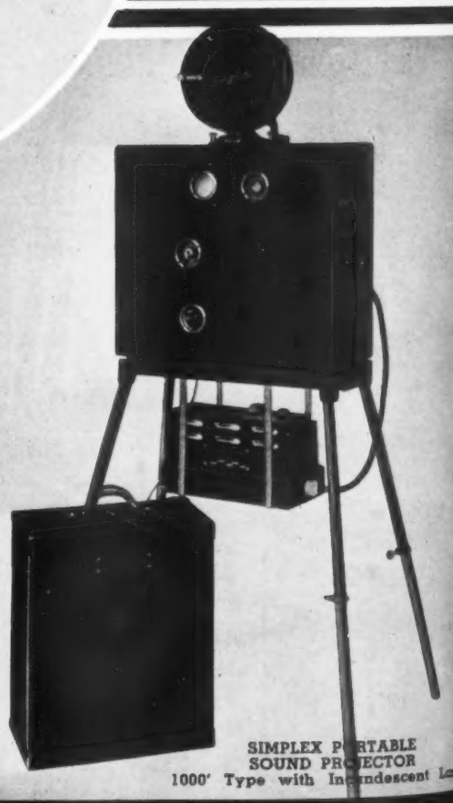

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DECEMBER, 1936

VOLUME XV NUMBER 10

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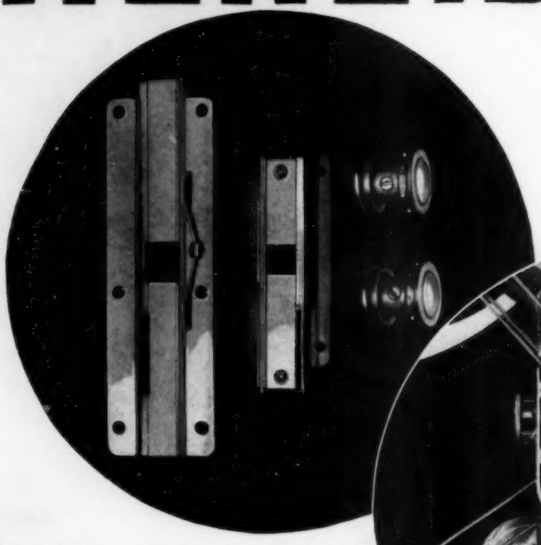

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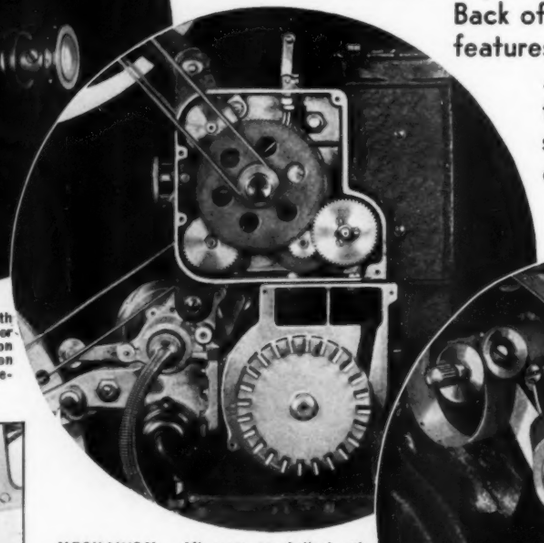

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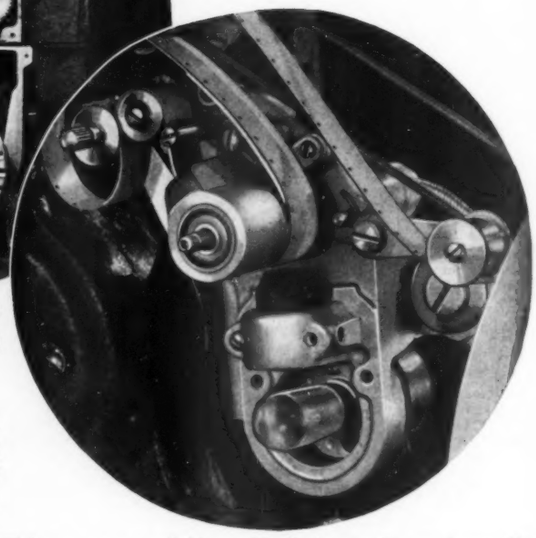

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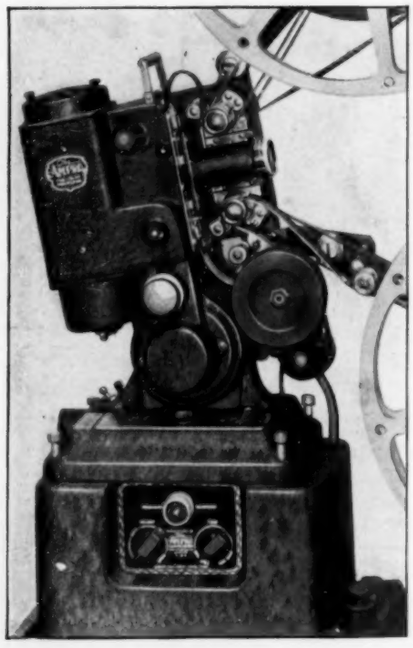

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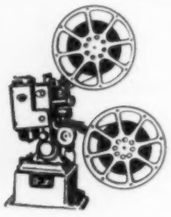

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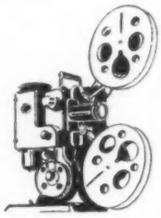

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Practices in City Administration of Visual Education

(Concluded from November issue)

By FANNIE W. DUNN
and ETTA SCHNEIDER
Professor of Education, and Assistant in Visual Education,
Teachers College, Columbia University

Routine of Distribution

THERE appear to be two main ways in which motion pictures, prints and other such materials are distributed among schools after they have been selected. One method is by the regular delivery or circuit system, whereby a schedule is prepared one semester in advance, the school truck calling for and delivering the materials on a designated day each week. In this way, administrators can check up on the number and types of materials needed for the following semester. In an alternative arrangement, the administrator organizes the materials, correlates them with the course of study, issues lists properly classified for easy reference, and then delivers such materials as teachers may order upon either a day's or a week's notice depending upon the specifications of the individual system.

Both these methods are excellent, yet both have limitations. In the first place, the routine distribution of materials is inflexible. All the material having been scheduled in advance for the following semester, it is frequently difficult and often impossible for a teacher to secure a film, no matter how pertinent for her use, at any other than her allotted time. This is especially true in large school systems. The alternative arrangement has its limitation in that a great many materials remain idle on the shelves waiting on teachers' requisitions. The circuit system at least assures the continual use of a large number of materials. Some administrators who favor the requisition system of distribution keep accurate records of those materials which are used often, and of those which are seldom or never used and proceed to equalize their use. The Washington, D. C. office, for example, keeps a record of the number of requests granted for certain visual aids and those which have been denied. In this way the clerical staff may tabulate those materials which should have additional copies made, and those which might be discontinued.

Other systems of distribution may be operating, but from the reports at hand it is difficult to determine these, nor can an accurate figure be given on the number of schools using each type of distribution described above. The most desirable procedure is the one which makes ample provision for the individual teacher, who however, has the expert guidance of a curriculum specialist or a director of visual education.

Teacher Guidance

Several administrators, realizing the need on the part of teachers for specific guidance in the selection and use of supplementary teaching aids, distribute printed or mimeographed material. There are numerous sources of supply, such as state departments of visual education, libraries, museums, U. S. Government departments, industrial firms, and the like,[1] but these are too frequently not known to teachers, nor are the materials adequately organized for ready use. Several means are used in well-organized systems to bring materials to teachers' knowledge in such ways as to facilitate their use.

One very helpful type of assistance rendered by city administrators is the distribution of *catalogs* of teaching aids which have been correlated with the course of study. The cities of Atlanta, Buffalo, Chicago, Detroit, Erie, Evansville, Grand Rapids, Greenfield, Kalamazoo, Kansas City, Long Beach, Los Angeles, Milwaukee, Montclair, Newark, Oakland, Pasadena, Paterson, Philadelphia, Rochester, Rutherford, Seattle, St. Paul and Washington have prepared catalogs of the materials which they distribute. These are available to all teachers and requisitions invited.

Check-up and Record Clearance

Oakland has prepared a *handbook* on types of visual aids and equipment, assisted by the Com-

[1]Koon, C. M. "Sources of Educational Films and Equipment", U. S. Office of Education, Circular No. 150. 1935.

mittee on Improvement of Instruction. Schenectady has published a similar handbook for teachers, adding to it the ways in which their supervisor of visual education may aid. The Philadelphia handbook combines a description of the various visual aids together with the catalog of their visual aid collection. In addition to this, leaflets entitled "Helps for Teachers" are distributed periodically. Atlanta has put out a small brochure entitled, "Visual Education—What's It All About?" in a 'nutshell' edition. A pamphlet on the status of visual education in the Elgin schools has been prepared by the teacher in charge.

A more specific type of assistance is rendered by the Pittsburgh* handbook. It contains *lesson units* on practically all levels of elementary school instruction, and in various subjects. The visual aids integrated into these lesson units are available from the Department of Visual Instruction of that city. The director of visual education in Kansas City has also prepared lesson units, but to a more limited extent. His unit on "New England" has been used by other school systems. These units are suggestive, and are not intended to be rigidly adhered to.

Other forms of teacher guidance were reported by the directors of the Chicago, New York, and San Francisco systems, among others. These cities give their teachers personal guidance or supervision upon request.

Budgetary Provision

Many cities, especially the larger ones, are given annual funds for carrying on visual education. This budget is needed for salaries of the staff, for purchasing and servicing materials, for delivery, for teacher guidance, and other expenses. Systematic administration can only be carried out under such conditions. However, the reports indicate that many administrators or teachers in charge of visual education exercise much resourcefulness with little or no separate allowance. Various means of raising funds for rental and postage are reported. In Junction City, the board of education has set aside $75.00 in its 'activity fund' for visual education. Although the allotment was used for repair of a screen and for wiring the visual education room, as well as for postage on films, the teacher in charge reports a balance to be carried over for the following year. In Battle Creek, funds are raised by asking each school for a contribution of five cents per elementary child, and by a contribution from the Early Elementary Club. The board of education donates only the services of a clerk for half a day per week. The Sioux City budget for visual education is $700 annually. A business man assumes the responsibility for servicing, ordering, and returning films that are loaned from the State agencies, and he also maintains a delivery service. The York schools raised funds through a faculty play. The cost of visual education for last year was reported as being 16.4 cents per pupil. The report from Grand Island states:

"The program in visual education has been confined entirely to the two junior high schools and the senior high school. . . . The three schools will probably not spend more than $100 a year for rental and postage on films."

Film Inspection

Several superintendents report that the rental of films is made possible only through a cooperative arrangement with neighboring school districts. The projector is purchased cooperatively and the ultimate cost of rental or of purchase is greatly reduced. The circuit system of distribution has made possible the introduction of a systematic use of motion pictures in schools where this would otherwise have been too expensive. This arrangement, devised by a former school administrator, provides the use of a projector and eight reels of film for one day every two weeks in a school district where ten neighboring schools will enroll. The membership charge is nominal. Although this system has its shortcomings, its greatest advantage is in awakening an interest in the possibilities of good motion pictures, and often leads to a concerted effort to organize a film library for the school system.

The reports of some administrators indicate that limited funds in recent years have retarded an otherwise promising movement toward using visual aids.

Large Group Instruction

Brief mention should be made of those school systems making effective use of motion pictures

*"Inadvertently Pittsburgh was omitted in the list of cities from which outstanding programs have been reported, as mentioned in the November issue. This city has for many years had an excellent Department of Visual Instruction employing a Supervisor and enjoying a special budget from the city. Its Handbook, above referred to, is one of the earliest and still most useful publications of its kind."—F. W. Dunn.

and slides in large class instruction in the auditorium. In the Gary schools, organized under the platoon system, illustrated lectures in the auditorium are found to be effective. A description of this procedure was published in the *Visual Review*, 1930, in an article by A. H. Jones entitled, "Visual Education in the Auditorium". The use made of films for large group instruction in the Englewood Junior High School has been described in the February, 1936 issue of EDUCATIONAL SCREEN by F. M. Worrell in an article on, "Large Group Instruction Through the Use of Visual Aids". Providence, too, has had published an account of its experiment using motion pictures with large groups. This appeared in an article by A. J. Stoddard entitled, "Will Sound Pictures Tend to Increase Class Size?" in *Nation's Schools*, 14:16, July, 1934.

Status of Sound Films

Sound picture equipment is still in its experimental stage. As a basis for comparison, note that in the findings of the National Visual Instruction Survey there were 9,000 silent motion picture projectors found in the possession of schools, and but 750 sound film projectors. In our study the following school systems reported having sound equipment somewhere in the school system: Allentown, Buffalo, Cleveland, Elgin, Evansville, Fresno, Grand Island, Minneapolis, Moline, New Rochelle, Newton, Providence, Richmond, Spokane, St. Paul and York. In cases where only one or two schools are equipped, the superintendent has expressed the hope that all schools might eventually be provided with sound equipment. The city of Evansville, as a result of a preliminary survey using sound films, has had installed a sound projector in each of the twenty schools of their city. Montclair and Englewood, after having cooperated in a similar study, have not yet found it practicable to install sound equipment. The New York City schools are waiting on experimental evidence before purchasing sound machines extensively. The cities of Moorehead, Manitowoc, Belmont, Englewood, and Hartford have all expressed the hope that they might make sound films available to their schools in the near future.

The general trend appears to be toward the installation of sound equipment for use in secondary schools, vocational schools and the like, rather than for elementary schools. This tendency is perhaps due to the nature of the films currently available.

Proposed Departments

The cities of Belmont and Baltimore respectively have proceeded in a most admirable way toward developing a department of visual education. They appointed committees made up of teachers, principals, supervisors, and directors to investigate the problems and possibilities, and to make recommendations. The Belmont committee has already published its findings and suggestions in a mimeographed bulletin available from the Board of Education. The Baltimore committee submitted a questionnaire to the superintendents of twenty-five cities most closely resembling their own in population and economic status. On the basis of the experience of others, the committee hopes to be able to organize a plan which they will recommend to the Baltimore Department of Education.

Conclusion

In brief, this survey has shown that collections of visual aids exist in school systems of varying size throughout the United States. In fact, the findings of the National Visual Instruction Survey reveal that such collections are more numerous than has heretofore been estimated. However, the use being made of these collections and of other collections available on rental, varies greatly, depending upon the funds and the personnel of the school system.

The problems of visual education can be met by planning and by proper administration and supervision. These problems, as indicated in this analysis, are the need for the establishment of a clearing house for information, adequate annual funds for the purchase of materials, guidance of teachers in service and those in training, and the routine distribution of materials.

Boxing Objects, Specimens, Models

Where the administration of visual aids is left to chance or to the uninitiated teacher, progress appears to be slow. Where the need for responsible supervision has been recognized, an effective technique for using visual aids is being developed.

Editor's Note:—The three illu trations accompanying this article are available through the courtesy of The Visual Education Division of the Los Angeles Schools.

Methodology of the Motion Picture Lesson

By CHARLES A. GRAMET
Franklin K. Lane High School, Brooklyn, New York

THE USE of motion pictures in teaching is still so new that a discussion of the methods of using them may not be amiss. This article was stimulated by experience with a department composed of young teachers of more than average interest in their work, of more than average ability.

The first problem that presents itself is one that is purely mechanical. It seems to be peculiar to women, although not confined to them. It is rather strange that in this day of the electric iron, electric sewing machine and other common electrical household appliances, women teachers should hestitate to use so simple an apparatus as a 16 mm. motion picture projector. Even teachers of science are sometimes awed by this simple contraption. Or is it laziness or a false sense of dignity?

Motion pictures are "screened", projected upon a surface that reflects light. A very elementary idea. We have gone into classrooms and found teachers using blackboards as screens! In one room we found a teacher projecting upon a nice white wall space in the rear of the room, above the blackboard and adjacent to the ceiling. The seats in this room were fixed, facing the front of the room. Some necks tired during that showing. In another room we found the children all but standing upon their heads because the picture was being screened upside down. Good screens are desirable but, if not available, any white surface makes a usable screen,—the back of a map, a large sheet of cardboard, a white window shade, an old pillow case, etc. It can be hung in some convenient location in the room.

It appears, next, that many teachers, even good ones, do not yet regard the motion picture as a serious teaching tool, especially the 16 mm. film. They use it as a toy, to entertain or divert the class. Have you ever heard a teacher say; "I feel tired. I'll show a picture today." And the pupils consequently say: "There is no lesson today, we have a movie". There are many entertaining subjects among the available teaching films and we may well use them. But we must have clearly in mind that entertainment is the object of the lesson. On other occasions films must be used as aids to instruction, as the best available aids, in many circumstances, for objectifying instruction.

We have in mind some good teachers who are anxious to use motion pictures to the best advantage. However, they lack training and experience. They should be able to work their way out. A number of books and articles have been written which should give them some suggestions. There are some courses that are practical and suggestive. From all these they should, with some thought and experimentation, develop a methodology.

Many of the methods that have been suggested assume that the film will be available whenever it is needed for as long a period as the teacher may require. It is therefore proposed that a preliminary showing be given, a class discussion follow, a re-viewing of the film, and sometimes a third showing. Such a method does not appear economically nor administratively feasible. It is questionable whether it is psychologically desirable.

We shall not presume to dictate an ideal method if, indeed, there could be one. However, several suggestions for formulating an acceptable one may be offered. If the ground has been well prepared through a well organized development of the subject, the pupils will be prepared for the experience supplied by the film, which would follow logically, psychologically, naturally. Again, a film lesson planned and produced in accordance with pedagogical and psychological principles will require little if any supplementary explanation or reviewing (reshowing). Some still pictures or lantern slides may be used to preview the motion picture during the discussion period that follows the showing. Moreover, if the teacher is thoroughly familiar with the contents of the picture she can, through preliminary discussion or by a series of challenging questions direct the attention of the pupils to the important parts of the picture. This requires that the teacher shall preview the picture. Descriptive booklets may help but cannot substitute for the former. This should be part of the teacher's preparation for this particular type of lesson.

The experienced teacher will vary her method according to the aim of the lesson. In one lesson we aim to provoke interest in a unit of work. In another we would review the materials in a unit. In still another we would develop concept. In another we would explain a process. While it is true that the skilled teacher may use the same film to present different types of lessons, often the organization of the picture does not permit its adoption to the different circumstances. It should be possible to make pictures that are suited to our needs, or that may be readily adopted to them.

It is difficult, sometimes, to determine whether the picture was made to interest the pupils or the teacher. I have been in many classrooms where the most interested spectator was the teacher. The development, the language of the titles or of the speech, the characters, the concepts should all be pitched at the pupils'

level of comprehension and appreciation, or not too high above it.

A final problem is that which is concerned with the production of pictures by teachers. Amateur cinephotography has become a common hobby. There are only a small number of teachers who have used their cameras to produce teaching pictures. This may be due to the supposition that such pictures require elaborate equipment for their production. This is not really so. Commercial companies often use elaborate equipment to get results that amateurs have produced with simple, inexpensive and ingenious devices. Nor is the cost of such a picture prohibitive.

There are subjects that are beyond the scope and means of amateur photographers. We may well leave them alone. There are enough good subjects left. In fact, some of our most needed subjects, simple and commonplace, have been entirely neglected by commercial producers. The planning and production of a teaching film develops in the teacher-producer real significant criteria for evaluating such films, and suggests methods of using them more effectively.

There are, we believe, four desiderata in connection with this problem of improving the methodology of the teaching film. First, the development of great interest on the part of many teachers. Secondly, the willingness to give serious thought and study to the use of films in teaching. Thirdly, the will and desire to experiment and to gain from such experimentation. This would include some evaluation of the procedures used. Fourthly, the willingness to tell others of our experiences so that through an exchange of ideas the use of motion pictures in education may be improved.

What Makes A Good Educational Film?-(IV)

Check List for Evaluation of Educational Films

By DONALD C. DOANE
Stanford University, California

IT WAS one of the objects of the study presented in the preceding articles of this series to compile, in the light of those findings, a set of criteria which would have a twofold purpose:

1. To provide producers with a check list by which a contemplated educational film can be judged, and to provide a set of standards that may be incorporated into the finished product, and
2. To provide distributing agencies with a check list to judge a film which has already been produced, the acquisition of which is contemplated.

The resulting criteria are equally applicable to schools contemplating the acquisition of films for their own use.

The data are presented in two parts. The first is a set of questions or statements which is to be used as a check list. No weighting is given the various items, as such could only be the result of subjective opinion. Furthermore, the absence of one trait could alone be grounds to condemn a film. In such a case, a weighted score would be misleading. The second is a chart of interest primarily to producers and distributors showing the probable relative success of a given film according to the subject field which it treats and to such other characteristics for which significant results could be obtained.

The check list is divided into three main parts. The first part is concerned with the subject matter of the film. Two main questions are proposed, under each being a number of sub-questions which are all factors in the main question for the purpose of clarifying the concept intended. While no weighting figures are given to each of these items, the main questions may be thought of as the total in value of the sub-questions under them. This list is comprised of the various factors concerning subject matter noted throughout this study which appear well established as of importance either in the success from the teaching standpoint or from the demand standpoint, when that coincides with the best education interests. The second question with its sub-items is the greatest determining factor in the probable demand for a given film.

The second part has to do with the method of presentation. The same arrangement of main and sub-questions is used. The items again consist of factors developed in this study which are of proved importance in determining the success of a film from a teaching standpoint or which are criticisms so apparently valid as not to require proof. While the first part asks in general the question, "Is such a film as this needed?", this second part asks the question, "When it is used, will it be successful from the standpoint of pupil achievement?"

The third part is concerned with the technical make-up of the film. The necessity of technical perfection has been demonstrated both in studies of relative efficiency quoted herein and in the original studies of demand. Not only does a technically poor picture fail to put its message across to the pupils; it is also subject to comparison with the best product of the major studios by the pupils. Too often have otherwise excellent films been turned into comedies by the amateurish technique of ill-equipped producers.

The chart presents a summary of the present demand for educational films for characteristics where significant findings were obtained. One contemplating acquisition of a film for distribution or production of a film for sale or distribution to schools can, by means of this chart, roughly predict the success of the film relative to others. Some, it may be seen, would be almost certainly doomed to failure, commercially speaking, while others can scarcely fail to be well in demand. It must be remembered that the entire prediction, however, is based on the assumption that the demand under study is typical of that of the country as a whole. There appears no serious question that, within the limits of such rough predictions, this is the case.

To illustrate the use of the chart, it appears at a glance that the films on the secondary sciences, natural and physical, are the most in demand. Suppose a producer decided, then, to work in the natural sciences. Let him beware of films which would be classed as Nature Study — those which merely picture a subject perhaps in its native habitat, perhaps showing interesting points about its life and habits, but which offer no contribution to the core part of a secondary Biology or Physiology and Health course. If he still chooses such a subject, let him further beware that he does not choose as a subject a rare but interesting animal or plant, perhaps from some distant country, which would scarcely be considered in sufficient detail in a schoolroom to warrant use of the film.

The chart shows the mean for each class considered, and also the standard deviation and probable error of this mean. This latter is named on this chart, for the benefit of those who are not versed in statistical terms, as the upper and lower limits of the range in which the chances are 50-50 that a given film will fall.

Producers and distributors will, then, be interested in both the check list and the prediction chart. The chart and question number two of the first part of the check list are concerned with the probable demand for first or trial bookings, while the remainder of the check list is concerned with the probable success of the product in the classroom and the consequent demand for re-orders by the same school. A distributor should first consider the subject matter of a film under consideration in the light of the data of the demand prediction chart, then immediately after viewing the film, he should consider the items on the check list, marking each item "+" or "–" depending on whether or not he feels that it possesses that characteristic. In this way, he will be able to form, at a glance, an accurate and comprehensive over-all conception of the film upon which to determine his choice. A producer should first consider the subject matter of a proposed film in light of the demand prediction chart and of the first part of the check list. The manuscript should then be subjected to careful scrutiny in light of the remainder of the check list, and these items kept constantly in mind during the production of the film. The finished product should then be worthy of a "+" after every characteristic contained in the list.

A school or school system considering purchase of a film, or a visual education department considering recommending a given film for rental by the schools it serves, will be less interested in the demand prediction chart than in the items of the check list. To them, the check list furnishes an inventory of the film's characteristics by which a more valid judgment of the whole can be made. They should, as should distributors, view the film, and immediately thereafter, check the items "+" or "–". If they so desire, weightings may be assigned to each item according to their special needs and each film thus assigned a score.

Check List

Subject Matter

1. Is the subject one which cannot be presented equally as effectively or more effectively otherwise in the usual classroom with the usual equipment? .....
   a. If it presents a demonstration, is it one which cannot be given well by the teacher? .....
   b. Does the subject demand action and motion for effective presentation? .....
   c. Does not have an over-abundance of titles? .....
   d. Does not have an over-abundance of still pictures? .....
   e. Does not present material so familiar to the pupils that it need only be referred to by the teacher? .....
2. Is it produced with definite reference to the usual curriculum? .....
   a. Is the subject given considerable emphasis in the schools for which it is intended? .....
   b. Is the material chosen to illustrate the subject worthy of a place in the curriculum? (Unworthy material, it must be remembered, crowds out worthy material in the crowded curriculum. It is a question of relative values.) .....
   c. Is the material so arranged (if it presents more than a detailed study of a single item) that it may be integrated into the usual curriculum? .....

Method of Presentation

1. Is the content sufficiently limited as not to leave the pupil bewildered or bored? Not too expansive? .....

a. Details not confused after viewing?.....
b. Film not so long or slow that the attention of the pupils is apt to lag? .....

2. Is it interestingly presented? .....
   a. Does not generally appear boring? .....
   b. Does not fail to compel your interest? .....
3. Is it psychologically adapted to the pupils for whom it is intended? .....
   a. Not over their heads or too childish for them? .....
   b. Is the child's point of view considered? .....
4. Does it present a challenge to further activity on the part of the pupil rather than leave him passive? (Not necessary when purpose is to provide a concrete example, rather than to instruct.) .....
5. If it attempts to present general ideas or conceptions or to create attitudes, does it genuinely do this to the observer with technique comparable to that of the present day theatrical product? .....
6. Does it attempt to supplement rather than replace the teacher?
7. If more than a detailed study of a single item, is there a definite sequence instead of a collection of disconnected scenes. (e.g., Geography films) .....
   a. Is there a main theme to which others are subordinated? .....
   b. As themes change are there transitional sequences rather than abrupt changes? .....
   c. No remotely related subject matter added to complete the reel? Appear padded? .....
8. Is the subject matter accurate? .....
9. If a sound picture, is the sound an integral part of the scenes, not merely an accompanying lecture?

Technical Make-up

1. Is the film technically well produced? Compare it with the standards you demand in theatres. .....
   a. Good photography — focus, lighting, etc? .....
   b. Genuinely good acting? .....
   c. Sets and equipment not amateurish?.....
   d. Are there varying camera angles and focal lengths to relieve monotony? .....
   e. Are important scenes repeated from various angles and provided with "close-ups"? .....
   f. Are important scenes given more time than minor scenes for emphasis? .....

AVERAGE NUMBER OF BOOKINGS AND PROBABLE RANGE OF DEMAND FOR FILMS OF VARIOUS TYPES

(TO BE USED AS A BASIS FOR PREDICTION OF DEMAND FOR A GIVEN FILM)

(Note: These figures are relative to the average of all types, which is given as 100. Figures do not represent a definite number of bookings. Closest whole numbers are given.)

Subject	Description		Mean No. of Bookings of This Type	S. D.	Chances are 50-50 That No. Will Lie Between:
AVERAGE OF ALL SUBJECTS AND TYPES			100		
Geography	Subj. prominent in curriculum		132	13.2	123-141
	Subj. not prominent in curriculum		77	13.2	69- 86
Natural Science	El. Nature Study	Familiar Subject	74	41.2	47-102
		Unusual Subject	40	21.2	26- 55
	Secondary	General Biology	110	35.1	86-133
		Physiol. & Health	148	39.7	122-164
Physical Science	Important Subject		132	38.4	107-158
	Not Important Subject		89	38.5	63-114
	Detailed Study		114	43.8	86-143
	Survey of Curricular Items		156	21.2	142-170
	Industrial Applications, etc.		89	25.1	71-106
	Broad Subject Matter		162	19.9	149-175
	Narrow Subject Matter		106	31.8	85-128
History (most films higher in cost)			58	33.1	36- 80
Vocational Guidance			76	x	x

Developing Visual Education

From Information Service
Works Progress Administration
Washington, D. C.

SCHOOL authorities long have recognized the fact that many children, especially those who grow up in large cities, are unable to evaluate their lessons in "true life" terms because they do not have the opportunity to see many of the things dealt with in their text books.

As a result objective teaching has been developed through use of visual educational materials. Educators have endeavored to collect and develop materials and techniques so that a comprehensive program might be instituted. Methods used include production and distribution of motion pictures, slides, models, graphs, charts and other objective teaching aids based upon research in objective teaching. Such material is being made available for educational purposes in museums, libraries, parks and other private and public agencies.

Those in charge of the Emergency Education program of the Works Progress Administration have concerned themselves with visual education and thousands of skilled workers, who would otherwise be on relief, have been employed in the manufacturing of visual aids.

In New York City, a five story factory is devoted to this purpose. Life-like models for class room studies are being made for children of all ages. The first large order was for 721 miniature figures to illustrate the distinctive racial attributes and costumes of French, Italian and Spanish natives.

This Visual Aid Plant, operating through funds supplied by the WPA and sponsored by the New York Board of Education, now has a personnel of 628 workers. For the past year, 200 research workers, artists, technicians and metal workers have been busy planning and constructing models. Thirty-five classrooms have been put into use as workshops, laboratories and storerooms. All equipment was made by the workers and through the use of discarded material, costs were kept to a minimum.

The questions of children who want to know how things grow, how things are made and how they look outside the printed page, are being answered through these visual aids. This method is also welcomed by the teacher, who can now show what an oil well looks like in cross section or how a bridge hangs.

Habitat groups are being created for teachers of geography and history. One of these, "The Manhattan Indian", shows the Indians with their homes and primitive background. The research department assembled authentic pictures and designs, from which the plastic workers and artists created the models of the various Indian types.

Different industrial groups are also shown by this "unit" type of instruction; cotton pickers, oil workers, cereal manufacturing and so on. It is planned to have all the groups constitute a lending museum for use in all the schools of New York City.

The visual education project is also interested in helping the teachers to become familiar with simple, cheap materials that can be used for construction purposes. Teachers are being trained in the technique of using the materials. They are also given a course in the psychology of objective materials and methods of presenting them.

On the West coast, in California, a variety of work is being acccomplished by the visual education projects of the Works Progress Administration. The San Diego Visual Education Department is producing a wealth of pictorial material.

Trees and animals are shown in black prints; dioramas present natural scenes. Costumes, flowers and fruit trees are portrayed through the medium of water color. Charts, maps, models and line drawings of dances, clay and wood figures and dolls dressed in a variety of costumes; murals, oils, and opaque water color paintings are also produced.

The creation of all these visual materials is accomplished by a staff which includes writers, research workers, artists, photographers, teachers, secretaries and stenographers.

The Oakland, California, visual education department is preparing models for an international handicraft project. Embroidery, lace, beadwork, basketry, woodwork and other items are being made by 22 craft workers. A history of transportation is also being illustrated with models by the Oakland workers.

Among other States producing visual education aids are Delaware, Wisconsin, Minnesota, and Indiana. The visual education project of Delaware has produced small compact books known as "Time Lines", whose pages can be put together fanwise so that the entire book can be stretched out its entire length in order to show the progress of civilization in relation to the time element. Each page bears an illustration of an important event which took place in that country. Thus the rise and decline of various civilizations is indicated graphically.

Other units completed on the Delaware project are a series of water colors, showing the history of costume; also a group in black and white outline which covers the history of transportation from the boats of the Egyptians, to the streamlined steamers of the present. Habitat models also have been produced on the Delaware project. These small portable museums (27" front, 20" deep, 24" high) portray man in his relation to his environment.

Wisconsin craftsmen have worked out a section of an educational series using wooden manikins sixteen inches high. The models are clothed in authentic miniature costumes of various European nationalities. They graphically illustrate the development of costumes.

News and Notes

Conducted by JOSEPHINE HOFFMAN

Progress in Florida

The organization of the Sensory Aids Association of Florida was a direct outgrowth of the Visual Instruction Conference called on October 23 and 24, by B. C. Riley, Dean of the General Extension Division of the University of Florida, at Camp Roosevelt, near Ocala, where the University has established a School of Adult Education. Miss Bernice Ashburn, Head of the Department of Sensory Aids of the University, was elected president of the new organization. W. L. Goette, of Gainesville, was elected vice-president; Roy Duer, of the School of Adult Education at Camp Roosevelt, secretary; and O. R. Davis, Principal of the Memorial Junior High School of Orlando, treasurer.

The conference attracted nearly fifty leaders in the field of Visual Education in the State. Plans for a circulating state library of films, with the General Extension Division to serve as a repository, were made, and the proposed short course to instruct classroom teachers in the technique of using sensory aids was approved and will be held in January.

Two of the outstanding papers of the conference were presented by Mr. Duer, who spoke on the educational value of relief models and the desirability of introducing into the child consciousness the "third dimension", and K. E. Webb, who outlined the possibility of filming Florida's exotic natural resources and unusual advantages.

An incomplete check on visual aids equipment showed that at least twenty-five projection machines, either for slides, opaque material, or motion pictures, have been purchased by Florida school systems since last spring—half of these since September.

Miss Ashburn is reassembling all of the visual aids of the General Extension Division, using the Florida State Course of Study as the basis of organization, and all of the materials which will be made during the winter will be adapted for similar use. A splendidly equipped photographic laboratory at Camp Roosevelt will be utilized for the making of stereopticon slides, transparencies, and pictures suitable for use in teaching.

S.M.P.E. Fall Convention

One of the outstanding events of the Society of Motion Picture Engineers meeting at Rochester, October 12th-15th, was the Monday evening lecture-demonstration by Dr. C. E. Kenneth Mees on color photography at the Eastman Theater. Dr. Mees traced the general principles of the various systems of color photography and demonstrated, by means of 16mm. color pictures, examples of work produced by the different processes. Considerable interest was shown in the papers by J. Frank Jr., on "The Schwarzkopf Method of Identifying Criminals," by Mr. C. M. Koon on "The Use of Visual Equipment in Elementary and Secondary Schools," by C. G. Weber and J. R. Hill on "The Care of Slide-Films and Motion Picture Films in Libraries," and in the demonstration of "Medical Motion Pictures in Color," by Dr. R. P. Schwartz.

Most of the technical papers were given by members of the Eastman Kodak and Bausch & Lomb organizations, and tours through these plants contributed to the enjoyment of the convention delegates.

National Visual Education Directory

Results of the visual instruction questionnaire, sent out from Washington the first of the year by the Office of Education and the American Council on Education, have been compiled by Cline M. Koon and Allen W. Noble into a valuable 279-page directory. A total of approximately 9,000 reports were received from the school superintendents participating in the survey, which covered nearly seventeen million pupils in 95 per cent of all cities with a population of 5,000 or more. The following equipment was listed as owned by the schools reporting:

Lantern slide projectors	17,040
Stillfilm attachments	3,007
Filmstrip projectors (stillfilm)	2,733
Micro-slide projectors	2,073
Opaque projectors	2,720
16mm silent projectors	6,074
16mm sound projectors	458
35mm silent projectors	3,230
35mm sound projectors	335

In addition much equipment was reported as rented or borrowed.

The survey also revealed that more films are used in teaching science than any other subject. Next in use are films on travel and geography, then history, social science, health, English, nature study, commerce and industry.

"The National Visual Education Directory", a very attractive volume in both binding and typography, giving all the data complete, is available from the American Council on Education, Washington, D. C. Price $3.00.

Audio-Visual Education Activities at Teachers College

The Audio-Visual Education Club of Teachers College, Columbia University, is planning several very interesting features for the winter semester. One of its first programs was the showing of a special issue of *March of Time*, dealing with minor political figures in the campaign of 1936. A most stimulating discus-

sion on the value of such a film for social studies teaching ensued. On November 5th and 6th, a showing of the Federal Resettlement Administration film, *The Plow That Broke the Plains* was offered in cooperation with the Rural Education Club.

In addition to film showings for students and staff of Teachers College, the Club is planning to produce projection aids, such as slides, photographs, and movies. They plan to work as a group, and in collaboration with other organizations.

Other collegiate clubs interested in educational films, motion picture appreciation, photography, cinematography, or radio programs are requested to communicate with the Audio-Visual Education Club, keeping them informed of their activities and possible collaboration.

A New Market for Photographs

The personnel behind the new magazine, *Life*, recently started as a new publication by Time, Inc., contains a name of particular interest to the visual field. We mean Willard D. Morgan, formerly with the Leitz Company, New York City, makers of the famous Leica Camera and Accessories, and now an Associate on the *Life* publication staff. Mr. Morgan has been long and widely known in this field, not only as a technical authority on things photographic but as the writer of books and numerous articles in many magazines, the EDUCATIONAL SCREEN among them. His new connection brings him still closer to our field, as will be evident from the following partial quotation of Mr. Morgan's own words in a recent letter:

"This new magazine (*Life*) will use photographs by the hundreds, and they will cover everything which has reader interest. The typical candid type of picture, pictorial shots, news photos, the strange object, the common object in a new light, are only a few suggestions. Outstanding cover pictures and photographs in natural colors will also be in demand in large quantities. A booklet of instructions will be prepared later for distribution to all amateurs and professionals interested in this new publication. The magazine will pay for all pictures used and it will consider each photographer as a professional just as soon as he is able to produce pictures which can be purchased for publication.

"Will you tell your readers that I will be personally interested in receiving letters from them regarding the sale of their pictures to this new market. I intend to answer all these letters personally and inform them about the requirements of this magazine. My job will be to locate photographers in every city who will be in a position to produce pictures for *Life*. I am interested in obtaining the following information from all amateur and professional photographers for my files: (1) Name and Address, (2) Type of photographic equipment available, (3) Type of pictures they are interested in taking, ((4) Time available for photographic work), (5) Subjects and places they have photographed, and any additional information of interest."

Conferences on Visual Aids

The State Normal School of Oneonta and the Visual Instruction Division of the New York State Education Department cooperated in a conference on visual aids at the State Normal School of Oneonta on Saturday, October 17th. The purpose of the conference was to give practical guidance to teachers in making wise choice and efficient use of visual aids of various kinds.

The meeting was divided into four one-hour periods, each including ample time for questions and discussion. One period was devoted to a demonstration lesson in geography with a fifth grade class. This was an unrehearsed class exercise, the lesson being developed by means of lantern slides and other objective aids. Another period was given to the problems of the one or two-room rural school, with special attention to the school journey, the school museum and other objective aids which involve little or no expense. Other topics to receive attention included globes, wall maps and projection equipment. Motion pictures were also shown and discussed.

* * *

A Conference in Radio and the Movies in Education was held at State Teachers College, Indiana, Pennsylvania, October 23 and 24. The College has been offering courses in movie appreciation for several years and is experimenting with the use of the radio. Mr. Ben Darrow, Director of the Ohio School of the Air, and Dr. Edgar Dale, of the Department of Education at Ohio University, lectured and conducted a forum on Radio and the Movies.

* * *

The Geography and Visual Education Sections of the Nebraska State Teachers Association, District 4, held a joint meeting October 29th at the Association's three-day conference in Kearney. An effective demonstration was given by Miss Anna Van Brussell of A. O. Thomas High School, Kearney, on the use of flat pictures in Geography combined with the opaque projector and supplemented with the silent motion picture. Miss Elda Stubbs, of the same school, then demonstrated the making and use of slides in the classroom. The use of sound motion pictures in the classroom was discussed and demonstrated by Donald Thornton. Another feature was an illustrated travel talk on Europe by Dr. Esther Anderson of the University of Nebraska.

There was a Visual Education program also on October 30th at the District 5 meeting of the State Teachers held the same days at McCook, Nebraska. Of particular importance was a discussion by Sup't

(*Continued on page* 319)

Among the Magazines and Books

Conducted by STELLA EVELYN MYERS

Progressive Education (13:409-504, Oct. '36) This issue is entirely devoted to instruction by visual aids, and related means of observation. The articles are so suggestive that the most of them are being reported.

"Learning to Look at Pictures", by G. T. Buswell, University of Chicago.

A study has been made, and a book published, showing photographic records of eye movements of about 200 different subjects looking at a large group of pictures. Both vertical and horizontal ocular movements were photographed, so the various eye fixations could be determined with precision. The artists have assumed that certain patterns of perception are produced by certain types of pictures, and their writings are replete with *a priori* statements as to what the eyes do in looking at a picture. A study of eye movements is usually made after general survey movements over the picture as a whole. The majority of people in an art gallery make these general survey movements and stop there. There is evidence that when a "study" is made of a picture, the duration of fixation pauses becomes longer, the longer one looks at the picture. A "Density Plot" or, composite print, gives the fixation points for seventy-six observers in looking at "The Solemn Pledge" by Walter Ufer.

"The Park School Drama Club Presents . . . ", by Sarah Putnam and Harrison Tompkins.

The Park School of Baltimore decided that the best way to give the pupils a value-scale for measuring the merits and deficiencies of a motion picture is through their own creative effort. Pupils wrote scenarios, and "Silas Marner" was decided upon for filming. A synopsis of four reels is given, and illustrations supplement the account. The filming was effected at a cost of $230., covered by charging quarter admissions to the showings. "Most valuable to the children was a new consciousness of ability, essential to us all in these days of uncertainty and of bitter struggle."

"Vitalizing the Textbook", by Fred W. Orth, Lecturer in Cinematography at the University of Southern California.

The written word has been venerated for sixty centuries, and shall continue to remain important. Yet, the newest tool in the art of expression, the motion picture, is the most complete and swiftest tool devised by man in conveying impressions, and in changing attitudes for both young and old alike.

Motion pictures educate while they entertain, and entertain while they educate. A medium which can do this should be ranked among the principal aids to education. Progressive educators are beginning to realize that it is desirable for textbooks of the future to be supplemented with films, produced simultaneously with the textbooks. The writer and a collaborator have produced such a work, "Queer Farms", now in the hands of the publisher. Fourteen farms were visited by Sixth Grade pupils of Los Angeles, whose experiences are narrated in the text. The films are of 16 mm. width, and 200 foot lengths for each farm. "The motion picture supplement by reason of its seeming reality not only makes an excellent substitute for the excursion, but in some instances might even surpass it in value if the excursion were not well planned."

"Conventional Versus Pictorial Graphs", by J. W. Wrightstone.

Pictorial graphs (Neurath Method) were tested against the line, circle, and bar graphs with 820 pupils from Grades VII to XII. The results for "Locating Facts" and "Delayed Recall" are decidedly in favor of the pictorial plan, although the author does not recommend their exclusive use.

"The One-Way-Vision Screen", by Arnold Gesell, M. D.

The one-way vision dome in the laboratory of the Yale Clinic of Child Development has been previously described in these pages. Here is a picture of the dome along with other illustrations, and the account is given by the originator of this unique plan for observation without being observed. Dr. Gesell, Director of the Clinic of Child Development and Professor of Child Hygiene in Yale University, tells how the screen may be made inexpensively, and also suggests other general uses of the screen in education.

"Teaching Aids in the USSR", by P. S. Benukh, Director of the Soviet Private School in Brooklyn, New York, for children of the USSR.

Present-day Soviet pedagogy maintains that "the products of modern technical and scientific achievements must be utilized to implement the 'pedagogical process'." The editor, in a foot-note, says, "Each American visitor to the schools in the USSR returns with enthusiasm for what the Soviet government is accomplishing in the field of visual education, and particularly for what adult workers are doing to supply the pressing need for visual aids." All manufactured visual aids must meet the following requirements: good visibility, clearness and prominence of important features, easily legible descriptive text that may be read at a distance, and the avoidance of bright colors. To prevent distraction, several objects may not be presented on one plate, except for the

purpose of comparison. Regional stations collect all the needed teaching aids, and teachers may obtain them without a fee, returning them to the loaning station. Great stress, at present, is being placed on equipment that "will demonstrate not simply things, but how they perform. Mastering his subject and the methods of teaching is only one part of a teacher's preparation, since he must be able also to construct simple devices. The practice of cooperation between teachers and pupils in the preparation of needed school appliances has not only material but immense educational values also, and it usually results in a more careful handling of these objects and of other school property as well."

"When and How Shall We Use the Motion Picture?", by Edgar Dale.

More than one-third of the admissions to motion pictures are paid by minors. "The issue, then, is not whether we shall have visual instruction. It is, rather, shall our visual instruction be directed toward socially beneficial ends, or shall it be narrow, desultory, uncoordinated, unintegrated?" We have only scratched the surface as far as providing physical equipment is concerned. A number of educational organizations, however, are taking a deep interest in the problem of correcting this educational lag. Our chief problem is not that of arousing interest or enthusiasm, but of taking a long look ahead and asking some fundamental questions as to the precise functions, which these visual aids should serve. One important function is that of exposition. "We must plan eventually to have such expository films available in a library or laboratory so that they can be used in much the same fashion as one would use an encyclopedia or dictionary." Some of these films would be of sufficient general interest to use with larger groups in the auditorium. Another function which teaching films might serve is aiding in the learning of certain skills. A third function is that of sensitizing pupils to important social problems.

Dr. Dale deplores the lack of relationship between the school and the other community influences, presenting a dualistic program, one element of which often annihilates the others. He warns against permitting visual aids to lead us to fall again into the subject-matter stereotype from which we have been trying to extricate ourselves these many years. Teachers are inclined to attempt to correlate films and slides with the present courses of study, the present textbooks, our current objectives, "without first of all subjecting these materials and objectives to rigid scrutiny. We must not do better with the film the things that ought not to be done anyway."

International Journal of Religious Education (13:18-19, Oct. '36) "Motion Pictures Bring Life to Conferences," by Anna Jean Vandercook.

At a recent National Youth Conference, seeing and hearing living people on the screen, and thereby understanding how they meet life situations, rather than just hearing about them, brought new vigor to the assembled group. At Scranton, Pennsylvania, real life-situations by means of sound-films were presented. "Broken Lullaby" and the discussion that followed is fully reported, and valuable suggestions are given as to tactful leadership in group conversations. Also, the free expression of ideas by the audience, enables the leader to see more clearly what points he should emphasize in making his summary.

The Instructor (45:70-71, Oct. '36) "Photoplays as an Aid to Education," by William Lewin, Chairman of Committee on Motion Pictures, Department of Secondary Education of the National Education Association.

With this issue *The Instructor* inaugurates a department which is to be devoted to the motion picture and the general topic of audio-visual aids to education, according to Mr. William Lewin, editor of the new department. In his first article Mr. Lewin names five recent films which should stimulate good reading by boys and girls as a result of seeing the films: *Last of the Mohicans, Daniel Boone, The Adventures of Tom Sawyer, Captains Courageous, Romeo and Juliet.* Suggestions for such reading are given. "Teachers who post on their bulletin boards lists of forthcoming films and related readings find that the books are in demand by the children."

Journal of Experimental Education (5:1-6, Sept. '36) "The Verbal Accompaniment of the Educational Film—The Recorded Voice vs. the Voice of the Classroom Teacher", by J. E. Hansen, University of Wisconsin.

Following a review of previous studies made, the writer reports a scientific experiment made at Fond du Lac and Edgerton among 415 pupils. Four Erpi talking pictures were used, the verbal continuity presented by the teacher being assured to be the same as that accompanying the picture by means of recording on a dictaphone and transcribing. "The results of this study seem to indicate that the verbal explanation accompanying an educational picture of the talking picture type can be presented as effectively by the classroom teacher as by the medium of the recorded voice and the sound motion picture projector. The personality and the voice of the teacher will greatly determine the effectiveness of the teacher presentation. On the other hand, a poorly recorded voice and poor room acoustics may impair the effectiveness of the recorded voice."

Movie Makers (11:388 et al, Sept. '36) "Rear Projection", by Earl Theisen.

Rear projection to provide atmosphere and furnish background for scenes is an economic and most successful late technique. Proper environment may be provided without taking a company to the desired

(*Continued on page 324*)

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THE "letter to members", sent out some three weeks ago at this writing, has brought response a shade beyond expectation from a first effort. Already, as we go to press for December, over 80 members have replied, have given desired information generously and even eagerly, and 16 of the 80 will be at New Orleans, not counting numerous "may be's". *Have you returned your "member letter"? If not, please do it now instead of eventually.*

THE "Roster" is omitted from this issue. It will reappear in January. Non-appearance in December is in deference to the Christmas season, when expenditure runs more easily to gifts than to dues. It amounts to a 30-day grace for renewals, but no more. Therefore, look again at that November page (281). If your "dagger" stands in the November or December column, your renewal should reach us by January 2nd, 1937. Otherwise your name, most regretfully, must disappear from the January roster. Salvation is easy. Your $2.00 will take care of it and, better still, will keep your Department growing.

THE "daggers" in November showed 16 members expiring that month. Renewals and new memberships in the past three weeks total 30. Not bad as a first month's showing, and with the usually barren preholiday season close upon us. But that growth, while unmistakably in the right direction, is altogether too modest. It is but a respectable fraction of what coming months should bring.

One member, replying today to the membership letter, sets a healthy example of cooperation that can mean real growth. We think he should be named. Edward H. Temple renews his November expiration, brings in a new member besides, and says that at a meeting occurring shortly in his territory he "will be able to contact several whose membership seems to have expired according to the official roster on page 281." With 300-odd members going and doing likewise, the Department of Visual Instruction would soon pulverize all growth records among N. E. A. Departments.

DR. EDGAR DALE dashes off the following crisp and pertinent communication to headquarters suggesting a concrete procedure for the current year: "*First* of all, set up a membership quota of five hundred, then apportion this quota to the various states. *Second*, we might set up a friendly rivalry in terms of the proportion of school people in the state who are members. *Third*, each state group might develop its own organization and be responsible for adding new members."

It is a stimulating idea, a practical plan. Member reaction ought to be immediate. The one essential—a member in each state, where no local organization yet exists, to compile a prospect-list of should-be members in his state, and cooperate on a mail campaign from headquarters to said prospects. Volunteers and nominations invited.

New Jersey Visual Education Association Meets

The program of the New Jersey visual section, meeting in connection with the annual convention of the State Teachers' Association at Atlantic City, Saturday, November 14th, consisted of an excellent variety of stimulating papers on all phases of visual education. Below is a copy of the program.

Singing with song slides—lead by Mr. Balcom, president.

"School Museums—Getting Started"—Charles R. Toothaker, Curator, Commercial Museum, Philadelphia.

"Use of Visual Aids in Teaching"—Demonstration by a group of pupils from the schools of Vineland, under the direction of Lawrence R. Winchell, Superintendent of Schools.

"Experimenting with the Instructional Sound Film"—Ralph W. Bates, Supervising Principal, Chatham.

"Supplying the Sound Element to a Silent Film"—John J. Dolan, Principal, Longfellow School, Teaneck.

"Photoplay Appreciation in the High School"—E. Winifred Crawford, Director, Visual Instruction, Montclair.

"The Use of the Film Slide in High School Physics"—Alfred R. Jayson, Chairman, South Side High School, Newark.

"Radio in the Schools"—C. M. Koon, Senior Specialist in Radio and Visual Education, Washington, D. C.

"A County Unit as a Means to Promote Visual Education in the State"—Arthur M. Judd, President, Supervising Principals' Assn. Middlesex County.

"Visualization in the Teaching of Languages"—William Milwitzky, Language Department, West Side High School, Newark.

FULL program for New Orleans meeting in January issue.

N. L. G.
E. C. W.

The Film Estimates

Being the Combined Judgments of a National Committee on Current Theatrical Films
(The Film Estimates, in whole or in part, may be reprinted
only by special arrangement with The Educational Screen)
Date of mailing on weekly service is shown on each film.
(A) Discriminating Adults (Y) Youth (C) Children

All American Chump (Erwin, Armstrong, Furness) (RKO) Rather stupid concoction about dumb hero trying to cash in on his mathematical talents in a sideshow. Crooks interfere, so he gives up and retires to country. Romance included. Many laughs for those who laugh easily. 11-17-36
(A) Stupid (Y) Poor (C) Poor

Between Two Hearts (Luise Ulrich) (German with English titles) Well told and acted little romance about intelligent hero's struggle over his deep love for a girl he wrongly supposes to be his daughter. Human, humorous, and cinematic values are enhanced by much action without dialog. 11-10-36
(A) Good of kind (Y) (C) Little or no interest

Born to Dance (Eleanor Powell, J. Stewart Una Merkel) (MGM) Madcap musical comedy at its finest. Enough story, comic and serious romance, amusing "features", gorgeous stage numbers, roles well done except hero's, much singing (without a voice in cast), and Eleanor matchless as acting-dancing heroine. 12-1-36
(A) **Excellent** (Y) **Excellent** (C) **Good**

Bulldog Edition (R. Toomey, E. Knapp) (Republic) Lively but second-rate picture of cheap people doing crude things. Newspapers sling mud, gangsters shoot bullets. Anything to control "circulation". Rowdy violence in city streets in broad daylight merely absurd. 11-24-36
(A) Mediocre (Y) Better not (C) No

Charge of the Light Brigade (Errol Flynn, De Haviland) (Warner) Technical masterpiece. Romanticized history. Bloodcurdling massacre, revenge, love, insubordination made to replace the famous "blunder". Shows glorious "charge" with most complete and terrible realism yet done. Powerful theatrics. 11-17-36
(A) **Notable** (Y) Very doubtful (C) No

Come and Get It (Arnold, McCrea, Frances Farmer) (UA) First half is finest portrayal of large-scale lumbering ever made—when get-rich-quick greed stripped north of its priceless forests — notable for characters and backgrounds. Then sex-triangle stuff develops till it becomes offensive. 11-24-36
(A) **Notable** (Y) Unwholesome (C) No

Come Closer, Folks (J. Dunn, W. Gibson, M. Marsh) (Columbia) Mouthy hero, sidewalk hawker, played up as great "salesman" for selling worthless junk by lies, cheating his way into Department store job, ruining store, saving it by same methods, marrying boss' daughter. Stupidly distorts values. 11-17-36
(A) Absurd (Y-C) Better not

Everything Is Thunder (D. Montgomery, C. Bennett) (G B) Absurdly pretentious title for dreary struggles of English soldier escaping German prison camps, helped by floppy haired courtesan whose love helps him win. Hardly motivated, colorless, monotonous, with little dramatic tension. 11-17-36
(A) Very poor (Y-C) Useless

15 Maiden Lane (Claire Trevor, Cesar Romero) (Fox) Glamorous, clever yarn about dapper crook doing complicated jewel-snatching in New York's famous jewelry center until heroine, posing as crook and sharing robbery and murder, finally tricks whole gang into custody. Honesty seems almost absurd. 12-1-36
(A) Depends on taste (Y) Better not (C) No

Follow Your Heart (Marion Talley, Michael Bartlett) (Republic) The wavering fortunes of a stage-struck family not very well told or acted, but pleasing settings, human characters and comedy, and outstandingly lovely singing by hero and heroine make a "musical" quite above average. 11-24-36
(A) Good of kind (Y) **Good** (C) Little interest

The Garden of Allah (Marlene Dietrich, C. Boyer) (UA) Elaborate, pretentious screening of old story in beautiful color. Camera exotic, drama static. Fixed, expressionless gazing, gasping dialog, momentous whispers, flowing veils—make frail, thin, sweet tragedy of the famous love affair. 12-1-36
(A) Novel (Y) Doubtful (C) No

Go West, Young Man (Mae West, W. William) (Para) Mae distorts original play, weights it heavily with her old stuff, and achieves disjointed drama of slight interest aside from its suggestiveness. Cheaply unwholesome and largely stale. Her attempts at singing and acting feeble. 11-24-36
(A) Dep. on taste (Y) (C) Thoroughly unwholesome

Here Comes Carter (Ross Alexander, Glenda Farrell) (1st Nat.) Conceited but engaging radio-news announcer tells the facts fearlessly, nearly losing his sweetheart, and his life to offended gangsters, but all comes out right. Snappy, breezy little picture, amusing and harmless. 11-24-36
(A) Good of kind (Y) **Amusing** (C) Fair

Isle of Fury (Humphrey Bogart, Donald Woods) (Warner) South Sea mystery-sex-melodrama, quite exciting, scenically fine, and with some startling camera technique. But dramatic values suffer in hectic combination of sex triangle and sensational adventures. Picturesque but unconvincing. 11-10-36
(A) Depends on taste (Y) Better not (C) No

Love in Exile (Clive Brook, Helen Vinson) (G B) Mythical kingdom story of king who abdicates, under pressure of unscrupulous money-kings, but clever management by heroine, his devoted friend before king days, restores king and furnishes a queen. Suave, light, agreeable. 12-1-36
(A) Fair (Y) **Good** (C) No interest

Luckiest Girl in the World (Jane Wyatt, Louie Hayward) (Univ.) Light, pleasing little comedy of rich girl's efforts to make $150 do a month in New York, to convince a skeptical father she should marry poor fiance. But boy-neighbor in boarding-house changes everything. Jane Wyatt's acting is the feature. 12-1-36
(A) Pleasant (Y) **Amusing** (C) Little interest

Mad Holiday (Lowe, Landi) (Para.) Just that. Movie star of detective-thrillers runs off for ocean trip, the girl-author of same stories also on board. Then hokum, thrills, they stumble over corpse after corpse, low comedy, even Zasu Pitts gets drunk. Just burlesque mystery. 11-17-36
(A-Y) Fair of kind (C) No

The Man I Marry (Doris Nolan, Michael Whalen) (Univ.) Rich young man, woman-hater, seeks seclusion to become playwright. Engaging heroine shares seclusion, gets play produced, cures his woman-hating. Two chronic drunks supposed to make it funnier. Mild amusement for the uncritical. 12-1-36
(A) Hardly (Y) Perhaps (C) Hardly

Man Who Lived Again (Boris Karloff) (G-B) Weird thriller, well done, repellant or fascinating according to taste for morbid and fantastic. Mad scientist discovers formula for brain transference, uses it for revenge and murder, until he dies himself in harrowing climax. 11-10-36
(A) Depends on taste (Y) Doubtful (C) No

Our Relations (Laurel and Hardy) (MGM) Stan and Oliver, their wives, and supposedly dead twin brothers played by themselves, do a tangled series of misadventures in crazy slapstick style. Many laughs for those who enjoy the familiar antics and pantomime of previous pictures. 11-24-36
(A) Perhaps (Y) (C) **Probably quite amusing**

Pigskin Parade (Patsy Kelly, Jack Haley) (Fox) Hilarious musical farce, crazy situations arising when backwoods college trains for football against Yale and wins in blinding blizzard. Some dubious ethics and lapses in taste so wildly farcical as to be harmless. Much genuinely funny. 11-10-36
(A) (Y) (C) Probably quite amusing

Polo Joe (Joe E. Brown) (Warner) Nonsense farce built exactly for Brown's clowning. Hero hates horses, but to win polo-loving heroine poses as Shanghai polo champion. Finally maneuvered into championship game, ably abetted by his valet, he flounders through to win game and girl. 11-24-36
(A) Fairly good (Y) **Amusing** (C) **Good**

Reunion (Hersholt and Quints) (Fox) Charming Quintuplets appear twice briefly. Otherwise mere concoction with original cast of Country Doctor. Hersholt busy solving miscarried love affairs, papa Dionne burlesqued at great length, and some comedy is very crude. About a newsreel's worth. 11-24-36
(A) Poor (Y) Not very good (C) Hardly

Rose Bowl (Tom Brown, Larry Crabbe) (Para.) Dull, elementary football yarn about very small-town college winning place in Rose Bowl! Includes puppy romance and commercialism in colleges. Even the football playing doesn't look real. Dialog banal, acting feeble, realism childish. 11-17-36
(A) Stupid (Y-C) Inane but harmless

Sea Spoilers (John Wray, Nan Grey) (Univ) Easy, low-cost, "second feature" melodrama about fight for law and order against seal poachers in Alaskan waters that supplies excitement and nothing more, except interesting and thrilling bits on activities and high traditions of the Coast Guard. 11-10-36
(A) Hardly (Y) Fair (C) No

Tarzan Escapes (Weismuller, O'Sullivan) (MGM) The Tarzan absurdity, with idiot yell, maudlin love motif, grim jungle tragedy, now adds actual shooting of animals, horrible killings of men, and still incessant faking. The preposterous made vividly real. Neurotic food for the young. 11-17-34
(A-Y) No value (C) No

Three Men on a Horse (McHugh, Blondell) (1st. Nat.) Loud laughs for the multitude in clever screening of rowdy stage-play. McHugh excellent as timid poet who picks racetrack winners for his captors. Acting ordinary, dialog bawled, and the "Newyorkese" is sadly unconvincing. 12-1-36
(A) Depends on taste (Y) Better not (C) No

Valiant is the Word for Carrie (Gladys George, Jackie Moran) (Para.) Mature, intelligent character comedy showing regeneration of prostitute by devoted love for two hapless waifs. Shift of interest and cast in second half mars drama but appeal holds. Difficult theme delicately and strongly done. 10-27-36
(A) **Very good** (Y) Unsuitable (C) No

A Waltz for You (Louis Graveure, Camilla Horn) (German, with English titles). Pleasing, melodic mythical-kingdom stuff about singing prince of Palamo strayed from home but brought back to throne by loyal friends. But reigning duchess will not abdicate—hence the play. Light and agreeable. 11-3-36
(A) Perhaps (Y-C) Little interest

Wedding Present (Joan Bennett, Cary Grant) (Para.) Mad farce with total disregard for sense or probability. Fast, dizzy romance of newspaper reporters, flip dialog, impossibly burlesqued situations becoming often mere slapstick—the whole amusing or not according to taste. 11-10-36
(A) Depends on taste (Y) Not the best (C) No

Winterset (Burgess Meredith, Margo) (RKO) Splendid screening of powerful, grim, depressing Anderson play. Amid slum poverty and deadly gangsterism, hate and murder are dramatized into masterful story of injustice, vengeance and brutality. Vivid realism by great cast. A masterpiece of its kind. 12-1-36
(A) **Outstanding** (Y-C) Harrowing, unwholesome

Without Orders (Armstrong, Eilers) (RKO) Supposed glorification of air-transport service, by contrasting hero-pilot with utterly cowardly and caddish rival, made merely sensational nerve-wracker. Features hard-drinking by pilots, non-opening parachutes, heroine's impossible heroics, etc. 11-17-36
(A) Mediocre (Y) Better not (C) No

Wives Never Know (Boland, Ruggles, Menjou) (Para.) Typical Boland-Ruggles farce comedy. Married happiness interrupted when social "philosopher" convinces them that Charlie should be bad so Mary can forgive. Deft comedy, bordering burlesque and ending in regular "chase". Amusing domestic travesty. 10-13-36
(A) **Amusing** (Y) Mature (C) Little interest

A Woman Rebels (K. Hepburn, H. Marshall) (RKO) Finely done Victorian drama with authentic background, atmosphere and quiet charm of the era. Motherless heroine's youthful romance and betrayal, her fortitude in raising child, finding true romance and mature happiness told with delicacy and restraint. 11-10-36
(A) **Excellent** (Y) Prob. too mature (C) No

Women Are Trouble (Stuart Erwin, Paul Kelly, Florence Rice) (MGM) Another newspaper-gangster picture. Post-prohibition gangs hold big city helpless, including press and police — but the "sob sister" solves all by her amateur camera and cleverness. Thrill-building by formula. 11-10-36
(A) Hardly (Y) Perhaps (C) No

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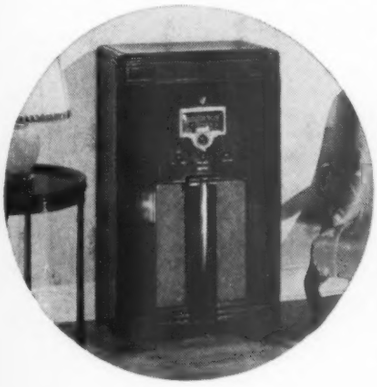

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Film Production in the Educational Field

Problems in Sound Film Production

Conducted by F. W. DAVIS
Department of Photography
Ohio State University, Columbus

FROM time to time the question will arise in a school as to whether it should produce 16 mm. silent films or 16 mm. sound films. Ignoring completely the debatable question as to whether sound or silent films are better for specific teaching purposes, there are definite technical problems concerned with sound recording which need scrutiny.

There are three general methods of securing a 16 mm. sound print. One is to record the image and sound directly on 16 mm. film. Another is to record the image and sound on 35 mm. stock and later through optical reduction to transfer it to 16 mm. size. Still another is to record the image on 16 mm. film and later record the sound on 35 mm. film, then reducing it on to the 16 mm. picture. Experience has proven that the latter two methods are more desirable from a quality standpoint. Unfortunately these methods are expensive.

In sound recording, the pictures are not taken at 16 frames per second as in silent films but at 24 frames per second. This increase in film speed is to allow the sound recording device to better accommodate a wide range of frequencies. This means that inasmuch as the film is moving more rapidly past the lens, each individual picture or frame will receive less light and we must increase the intensity of our lighting, or lens speed proportionately. As we have discussed in a previous issue, the average high school production has none too much light even with the silent films. Here, then, is a very practical problem to be faced in making sound films.

We must also figure that our raw film cost will be increased 50% due to this increased speed of the film. This is the same method we normally use to make slow motion photography except in projecting the sound films we show them at 24 instead of 16 thus bringing it back to normal again.

Many difficult acoustical problems must be solved in the production of a sound film. The professional studios have sound-proof rooms and all equipment designed to minimize extraneous noises. The acoustical treatment is designed to give just the right amount of reverberation. A school might do the same thing but so often it is not done and the recordings are made in any room without consideration of its acoustical properties. After all, if a sound film is to be used for teaching purposes it must be intelligible or it obviously will defeat its purpose. Too much stress, therefore, cannot be laid on the necessity for an adequate recording room.

Another problem which sooner or later always arises in amateur sound work is that of training the pupils, or whoever is to be in the film, to not only act before the camera but also to speak into a microphone. Many of us have had our difficulties with amateur actors in training them to be at ease, lose their self-consciousness before the camera, and to look away from the lens. The problem becomes doubly acute when a microphone is introduced on the set and the actors know that their voices are being recorded.

All that has been said above applies to all three methods of securing 16 mm. sound films. It has been the experience of many producers that recording the necessary range of frequencies with high fidelity on the straight 16 mm. process throughout is extremely difficult. On the other hand the straight 35 mm. process and subsequent optical reduction means a much higher initial cost for equipment combined with a higher film cost. With this method, providing one has competent cameramen, quality equipment including lights and accessories and the money to finance the films, very excellent results may be obtained. However, few schools have all of these.

Possibly the most satisfactory method of producing 16 mm. sound films for a minimum expenditure of money is to make the 16 mm. picture in the normal manner except at a camera speed of 24 frames per second and then upon completing the firm have a recording laboratory take care of the sound angle. This usually takes the form of a "dubbed in" lecture which is recorded on an elaborate 35 mm. machine and later reduced on to the original 16 mm. print. Many sound films are of this type, namely, a lecturer speaking throughout the film. The cost of this process while not as high as direct 35 mm. throughout, is still considerably higher than 16 mm. silent.

The purpose of this entire discussion of sound recording is not to discourage any attempts of the amateur producer but simply to acquaint the reader with a few of the problems of those who have already had experience in this field.

Teaching Local History Through Motion Pictures

According to a report sent by Robert W. Peabody, supervising principal of the school, the pupils in Grade VI in the Laurel Hill Avenue Platoon School, Providence, Rhode Island, learned their local history last year through the production of a six-reel film depicting the early history of the state. The necessary funds for the production of the film were provided by the Rhode Island Chapter of the National Society of Colonial Dames. The pupils participated in securing the necessary historical data, in constructing scenery, in dramatization of the story, and in the many other activities necessary to produce the film.

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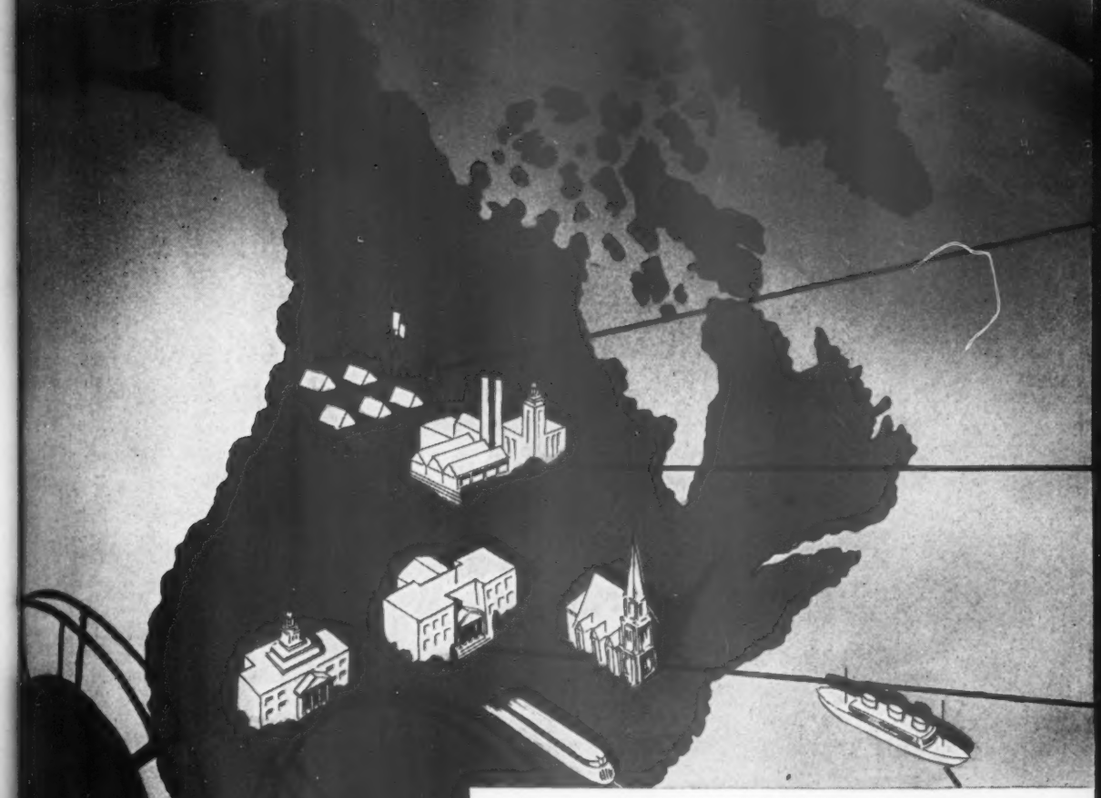

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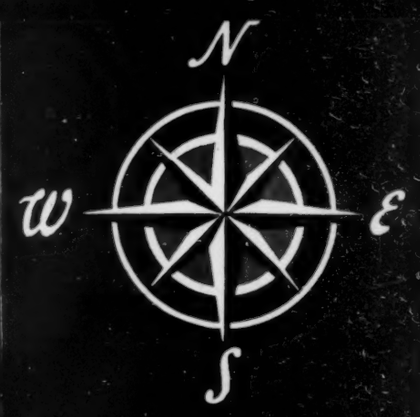

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New Film Releases

Film on Progressive Education

With educators this year celebrating the one-hundredth anniversary of the founding of the U. S. Public School system by Horace Mann, the March of Time has come out with a highly illuminating and timely motion picture entitled *New School for Old*, in which the theories and practices of Progressive Education are vividly portrayed.

In gathering material for the picture, three March of Time camera crews spent six weeks of intensive work in Progressive schools from coast to coast, filming among others the activities of the public schools of Santa Monica, Cal., and Bronxville, New York; the Antioch School at Yellow Springs, Ohio; Kenwood Heights at Springfield, Ohio; Edgewood School at Greenwich, Conn.; Hessian Hills at Croton-on-Hudson, New York; and the Woodbury School of Portsmouth, New Hampshire.

All told, hundreds of youngsters from these Progressive Educational centers perform before the camera their daily activities of learning to cope with practical everyday problems by participating in projects that range in variety from purchasing and preparing their own luncheons to the collective enterprises of building and governing model villages, raising and marketing pet animals and supervising their own painting, sculptoring and manual training classes.

Among Progressive Education's most enthusiastic advocates are Dr. John Dewey and Columbia University's Dr. William H. Kilpatrick, both of whom appear in the film. The film also shows Dr. William C. Bagley of Columbia University expounding some of the beliefs that have made him Progressive Education's chief critic. In this first attempt to film so comprehensive a subject as elementary education in the United States, the March of Time has produced an enlightening and valuable document.

New Studio to Produce 16mm Films

Visioning a great future for 16 mm. motion pictures, the Carl Theobald Productions Inc., North Hollywood, California, are erecting a complete studio for the production of 16m. films exclusively, which will be distributed throughout the world.

The organization starts to function with a personnel of 25 people, among them being Mr. Theobald, President of the organization and formerly associated with UFA Films of Germany, Mr. Joseph De Grasse, formerly a director with Universal Studios, Herbert May, eastern script writer, Charlie Diltz, well known writer and film editor, and H. C. Schimpff, who organized Affiliated Film Libraries. Mr. A. C. Trapp, industrialist of Dayton, Ohio, is financially associated with the project.

This new organization is seeking to purchase unusual shots in 16mm and will welcome any such material anyone has to offer. They will also welcome new writers, ideas and special films, suited to the needs of the studio for production or distribution.

Distribution of films will be mainly through Affiliated Film Libraries, an international distributing unit for 16mm. films and equipment.

Industrial Subjects

Let's Be Modern is the title of a sound film just produced for Northwestern Yeast Company by Chicago Film Laboratory. The film deals with the "No Knead" method of bread making, and contrasts bread making years ago with the modern method. More than fifty prints of the film are being made available for national circulation.

Other recent film productions from Chicago Film Laboratory include: *The International Trail* for the International Harvester Company; *Solid Foods in the Infant Dietary* for Libby McNeil & Libby; *Star of Motordom* for Studebaker Corporation; and *Sales Training on the Floor* for Montgomery Ward and Company.

✦ ✦

The possibility of vast increases in the use of farm crops in industry provides the theme for a new educational sound film, *Farms of the Future*, produced by the Ford Motor Company and distributed through local Ford dealers. Included in the film is the story of the soy bean. Early experimental work, development of simplified soy bean oil extraction plants, plant operation, and the production of automobile parts from soy bean meal are shown.

The film presents the belief of Henry Ford that the problem of farm surpluses can best be solved through greater utilization of farm crops by industry. The dramatic achievements in farm crop conversion and the part played by chemistry in these achievements also are pictured.

Motion Picture Depicts Prison Conditions

A 16 mm. silent motion picture taken inside three Maryland prisons and concentrating on the problem of prison idleness has been taken by Milton Stark of Stark Films, Baltimore, for the Maryland Commission on Prison Labor. Entitled *Idle Hands*, the film was first shown at the Sixty-Sixth Annual Congress of the American Prison Association in Chicago on September 16. The picture will be shown to business, civic, religious and fraternal organizations throughout the State to awaken the citizens of Maryland to the seriousness of the convict situation.

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News and Notes

(*Concluded from page* 310)

H. K. Douthit of Curtis School of Agriculture, of the advisability of organizing a Visual Education Association for that District.

R. A. Wood, of U. S. Bureau of Mines, Retires

On November 30, 1936, after twenty-six years of service with the U. S. Bureau of Mines at the Pittsburgh Experiment Station, at the age of seventy years, R. A. Wood, Supervising Engineer, Graphic Section, was retired on a pension. His duties have been to supervise the making of drawings and photographs used to illustrate the publications of the Bureau, and the circulation of the 3,502 reels of motion pictures which last year received 76,607 showings, 80 percent of which were in schools and 20 percent to scientific, professional, industrial, religious and social organizations.

Mr. Wood was born in the village of Woodburn, Illinois. At the age of 20 he entered the University of Illinois, and with the aid of loans of money from his family and friends, teaching drafting and kinematics as "Fellow in Mechanical Engineering", at the University, he worked his way through, receiving the degree of Bachelor of Science, and, after a year of post-graduate work, the degree of Mechanical Engineer. On graduating from the University, he entered the service of the American Luxfer Prism Company of Chicago, and after a total of eleven years with the Luxfer Prism Company went to the Bureau of Mines at Pittsburgh in 1910, the year Congress created the Bureau.

Mr. Louis F. Perry, chief draftsman, long associated in the work of the graphic section, is taking Mr. Wood's place as supervising engineer of the graphic section and a new, at present unemployed man, is taking Mr. Perry's place.

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Screen Techniques for Still Projectors

SCREENS are designed with uniform surfaces and with uniform reflecting and diffusing qualities. Every precaution should be taken to ensure years of service from the screen without changing these characteristics. Carelessness in handling and improper use mar the screen surface, and in some cases utterly destroy the whole screen. Wrinkles in the screen, marks and scratches on the surface, finger prints, and blemishes made by rolling insects in the screen constitute some of the common injuries to screen surfaces. One guiding principle is: Keep hands and everything else from the screen surface. Every mark or blemish changes the reflecting and diffusing qualities of the screen. For instance, a dark mark on the screen does not reflect the light as much as the normal surface. A finger mark usually reflects more light than the regular surface, because of the oily spot left by the finger. Where wrinkles occur in the beaded screen, numerous "beads" are broken from the surface and hence such places appear as dark streaks on the screen.

If teachers will observe the precautions given in the next paragraph, the life of the screen will be appreciably lengthened. Then if the few "tricks of the trade" given below are followed, better projection results will be obtained.

Don't scratch and beat the screen with the ruler, or pointer. Such practices mar the screen surface. *Never* delineate the screen picture with the finger, or spread the whole hand on the screen in an attempt to "show" something to the class. Rulers, meter sticks, and pointers are usually dirty from being on the floor or in the chalk trays. The fingers and the hand usually have some dirt or moisture on them. Such objects placed on the screen surface will change the reflecting and diffusing characteristics of the screen.

Music teachers seem prone to beat, jab, and scrape the screen surface in an endeavor to emphasize the music when the song slide is used. Geography teachers appear to delight in pawing and palming the whole screen with either one or both hands in an effort to cover large areas. Science teachers seem to enjoy pecking the screen with the pointer, taking broadside slaps at it, and even drilling into the screen and twisting the pointer into the devious parts of the mechanism portrayed while explaining "how the things works". All these practices constitute bad habits and poor screen techniques. They result in permanent injury to the screen and screen surface. What should be done about it? may be asked. It is all very simple. The answer is given herewith.

If, in the use of the *opaque screen,* the pointer is held a few feet in front of it a very sharply defined shadow will be thrown on the screen. This shadow can be directed to the exact spot on the screen under discussion at the moment. This scheme will avoid undue stretching to indicate items at the extreme top of the screen. Simply move back a few feet towards the projector and elevate the pointer, then use the shadow as the "pointer" on the screen. This plan can be used with all projectors—lantern slide, opaque, filmslide, and even with the motion picture machine while using the opaque screen. With the lantern slide projector it is easy to use another device also. Insert a thin strip, such as a nail file, in the machine near the glass slide, and a shadow will appear on the screen. These practices will save the screen surface and point specifically to the desired parts on the screen.

A common bad practice in the use of the *translucent screen* is for the teacher to stand in front of the screen (and hence in front of a major portion of the members of the class) and direct the pointer to the

(*Concluded on page 322*)

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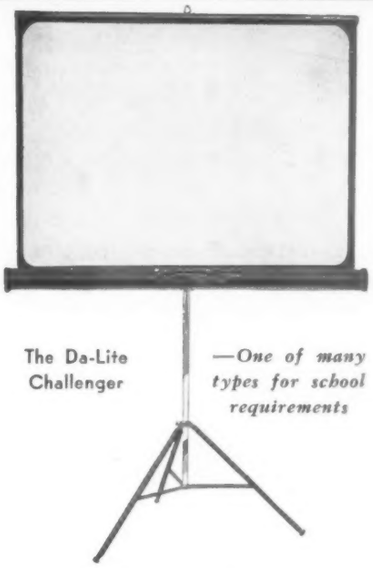

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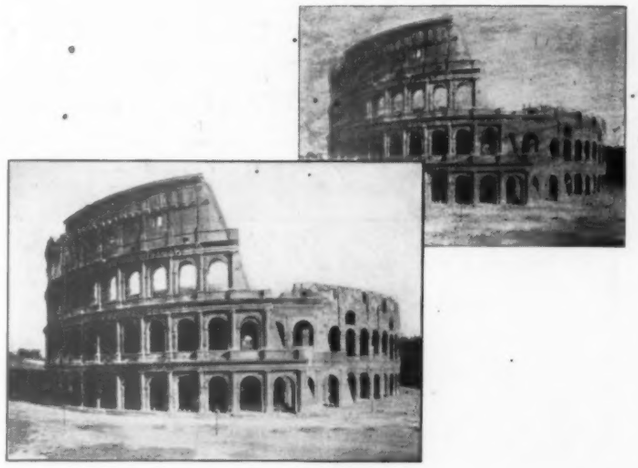

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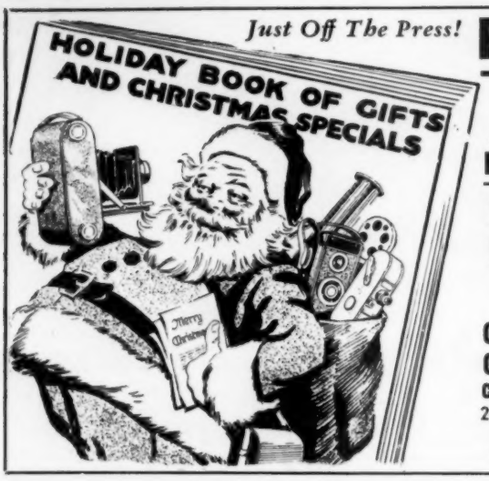

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item under discussion. When this plan is followed, pupils sitting at various angles to the screen cannot tell exactly what is indicated. A better practice is for the teacher to stand even with, or slightly back of the screen and hold the pointer a few inches *back of the screen* (never against the surface). A sharply defined shadow will fall on the screen and on the *exact* spot desired. The picture can be seen from the back of the screen almost as clearly as from in front of it, and hence no undue strain is placed upon the teacher who employes this technique. Class participation will be materially improved thereby.

Teachers are urged to refrain from the bad practices indicated above and to use the technique suggested above for saving the screen in improving the quality of instruction.

By WILBER EMMERT
State Teachers College, Indiana, Pa.

Christmas Poem Illustrated with Slides

The current December issue of *The Instructor* reproduces seven drawings for handmade lantern slides which make excellent pictures to illustrate the poem, "A Visit from St. Nicholas." Emma B. Golden, Supervisor of Teacher Training at Fort Hays State College, Hays, Kansas, gives the following simple directions on how to make slides from these drawings.

"With a soft lead pencil, trace the sketches on the glass plates. Outline the drawings with a water-color pencil, and fill in the open spaces of the sketches with various shades of water-color pencils, until the desired color shades are produced. The addition of a very small amount of water will produce a smoother color surface. Since water color is transparent, it will produce a clear colored picture when shown in the lantern. . . . India ink copies of the sketches on ordinary clear glass plates will produce very satisfactory slides, although they will not be as attractive when projected as the water-color slides."

Recitation of the poem while the slides are shown makes a delightful number for a Christmas program.

A Report of Motion Pictures in Biology

Two valuable reprints of material from the Journal of the Biological Photographic Association have just reached us. One is a 6-page "Report of the Committee on Standards for Motion Pictures of Biological Material," reprinted from the June 1936 issue of that Journal, listing standards for educational films as to size, color, sound and silent films, photographic technique, presentation, use of titles, subject matter, and intrinsic value of the finished film. We quote some of the conclusions of the Committee:

For general use the 16mm. size will usually be found preferable because of lower cost and more generally available projection facilities.

Color films are preferable to black and white when

(*Concluded on page 324*)

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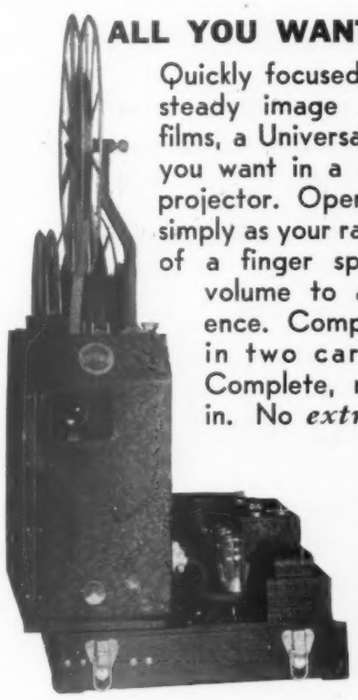

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Sound films are of value for special programs and for historical purposes to bring to the audience the personality of a great person; also to record sound when such sound is essential. Sound films cannot be adapted readily to a given lecture or demonstration because of their inflexibility, although they are proving useful at the lower levels of instruction.

Silent films will probably be used more frequently in class teaching.

A good motion picture must be more than a series of still subjects.

Material for the subject matter of suitable biological films is suggested. In the opinion of the committee, the items listed in the report should lead to the production of successful films and give a basis for critical appraisal of biological motion pictures.

The reprint from the September issue of the Biological Journal, "The Use of Motion Pictures in the General Course at Yale," by Oscar W. Richards, chairman of the Committee making the above report, repeats and illustrates many of the points brought out in the report. He discusses sound films, size and length of films, titles, animation, detail, whether to rent or to own films, catalogs and sources, and cost.

Among the Magazines and Books

(*Concluded from page* 312)

location. The studios build film libraries, from which appropriate settings may be ordered.

New York State Education (24:36-38, Oct. '36) "Radio, Movies and the Teacher", by Paul C. Reed, Rochester.

This is the first of a series of nine articles relating to the contribution made by radio and motion pictures to the school program. The directions the writer gives are sufficiently simple for any school just entering the visual field.

Book Review

VALUES OF MOVIES AND TALKIES IN EDUCATION. Issued by Herman A. DeVry, Inc., and compiled by A. P. Hollis, Educational Director of that corporation.

This exceedingly "practical" booklet was prompted, one might say also provoked, by the never-ceasing inquiries coming in from all corners of the field to the following general intent: "What research and experiment have been done in this field?" "Has anything been proved?" "What is really known? Are there any 'facts' or is everything merely 'claims'?", etc. This neatly made booklet, of 24 readable pages in attractive blue-paper-cover, is DeVry's quick and convenient answer to such inquiries.

The first few pages cite, with summary details, leading experiments made as far back as 1921-22 to determine the teaching values of silent films. In following years the tests became more frequent, in-

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cluding the newly arrived "sound" films and covering many aspects of the subject—teaching power of films compared to textbooks, possibilities of large-group instruction, lessening number of repeaters, reducing teaching costs, students attitude toward films, use of public address systems in the school field, film values in classes of salesmen in the industrial field, etc. Included also are extensive "opinions" from eminent authorities, extracts and summaries from significant publications, and a page or two of wise caution against taking the film as a cure-all when every visual aid will have its share in the curative process. Whether "still" or "moving" picture is needed will depend on place, time and subject. More than two pages of Bibliography and a Recapitulation, or index page referring the reader instantly to any particular experiment, round out this careful little job. If the DeVry Corporation issues this booklet periodically, with changes and additions naturally to be made each year, it will prolong and increase still further the value of this pertinent bit of printing. (We understand that the booklet is anybody's for the asking.)

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(See advertisement on page 322)

Eastman Kodak Co. (4)
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(See advertisement on outside back cover)

Eastman Kodak Co. (1, 4)
Teaching Films Division
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Eastman Kodak Stores, Inc. (6)
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19 S. LaSalle St., Chicago
925 N. W. 19th St., Portland, Ore.

Garrison Film Distributors Inc. (3, 6)
729 Seventh Avenue, New York City
(See advertisement on page 322)

Walter O. Gutlohn, Inc. (5)
35 W. 45th St., New York City
(See advertisement on page 325)

Harvard Film Service (3, 6)
Biological Laboratories,
Harvard University, Cambridge Mass.

Guy D. Haselton's TRAVELETTES
7901 Santa Monica Blvd., Hollywood, Cal. (1, 4)

Ideal Pictures Corp. (3, 6)
30 E. Eighth St., Chicago, Ill.
(See advertisement on page 319)

Institutional Cinema Service, Inc. (3, 6)
130 W. 46th St., New York City

The Manse Library (4, 5)
2439 Auburn Ave., Cincinnati, O.
(See advertisement on page 322)

Pinkney Film Service Co. (1, 4)
1028 Forbes St., Pittsburgh, Pa.

Ray Bell Films, Inc. (3, 6)
2269 Ford Rd., St. Paul, Minn.

United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.

Universal Pictures Corp. (3)
Rockefeller Center, New York City
(See advertisement on page 324)

Visual Education Service (6)
470 Stuart St., Boston, Mass.

Wholesome Films Service, Inc. (3, 4)
48 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE MACHINES and SUPPLIES

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2839 N. Western Avenue, Chicago
(See advertisement on page 300)

Bell & Howell Co. (6)
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on inside back cover)

Central Camera Co. (6)
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(See advertisement on page 322)

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330 W. 42nd St., New York City

Herman A. DeVry, Inc. (3, 6)
1111 Center St., Chicago
(See advertisement on page 298)

The Holmes Projector Co. (3)
1813 Orchard St., Chicago, Ill.
(See advertisement on page 325)

Ideal Pictures Corp. (3, 6)
30 E. Eighth St., New York City
(See advertisement on page 319)

International Projector Corp. (3, 6)
90 Gold St., New York City
(See advertisement on inside front cover)

Motion Picture Screen & Accessories Co. (3, 6)
524 W. 26th St., New York City
(See advertisement on page 319)

National Camera Exchange (6)
5 South Fifth St., Minneapolis, Minn.

RCA Manufacturing Co., Inc. (5)
Camden, N. J.
(See advertisement on page 315)

Regina Photo Supply Ltd. (3, 6)
1924 Rose St., Regina, Sask.

S. O. S. Corporation (3, 6)
1600 Broadway, New York City

Sunny Schick, National Brokers (3, 6)
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United Projector and Film Corp. (3, 4)
228 Franklin St., Buffalo, N. Y.

Universal Sound System, Inc. (2, 5)
Allegheny Ave. at Ninth St.
Philadelphia, Pa.
(See advertisement on page 323)

Victor Animatograph Corp. (6)
Davenport, Iowa
(See advertisement on page 317)

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SCREENS

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30 E. Eighth St., Chicago, Ill.
(See advertisement on page 319)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 323)

Radio-Mat Slide Co., Inc.
1819 Broadway, New York City
(See advertisement on page 322)

Society for Visual Education
327 S. LaSalle St., Chicago, Ill.

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 321)

Visual Education Service
470 Stuart St., Boston, Mass.

Visual Sciences
Suffern, New York
(See advertisement on page 322)

Williams, Brown and Earle, Inc.
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STEREOGRAPHS and STEREOSCOPES

Herman A. DeVry, Inc.
1111 Center St., Chicago
(See advertisement on page 298)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 323)

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co.
Rochester, N. Y.
(See advertisement on page 297)

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E. Leitz, Inc.
60 E. 10th St., New York City
(See advertisement on page 319)

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